WHITE FLAG PROJECTS

Ghosts Before Breakfast

July 14 – August 18, 2012

Chris Burden
N. Dash
Scott Lyall
Adam McEwen
Stephen Prina
Davis Rhodes
Pamela Rosenkranz
1- Pamela Rosenkranz
*Because They Try to Bore Holes (Glad Grip)*, 2012
Inkjet print on photo paper, mounting glue, Plexiglass, 80 1/8 x 56 x 1 1/2 inches

2- Davis Rhodes
*Untitled*, 2011
Latex and enamel on foamboard, 96 x 48 inches

3- N. Dash
*Untitled (FBS 1)*, 2012
Linen, wood support, staples, 63 x 36 inches

4- Davis Rhodes
*Untitled*, 2012
Latex and enamel on foamboard, 96 x 48 inches

5- Scott Lyall
*EV 20110603_17551944*, 2011
6-cartridge ink dispersion on powder coated vinyl, adhesive backing, 66 x 45 inches

6- Scott Lyall
*EV 11022010 / 10051246*, 2010
6-cartridge ink dispersion on powder coated vinyl, adhesive backing, 66 x 45 inches

7- Stephen Prina
*Untitled/Exquisite Corpse: The Complete Paintings of Manet, 215 of 556*
*Bal Masqué à l’ Opéra II (Masked Ball at the Opera), 1873, Halfdan Mustad Collection, Oslo*, 2012
Black cord and brass escutcheon pins, left: 17.5 x 14.31 inches, right: 29.68 x 36.43 inches

8- Chris Burden
*Beam Drop*, 1984
DVD, 6:12 minutes
Filmed and edited by Michael Rudnick

9- Adam McEwen
*Untitled*, 2012
Graphite mounted on aluminum panel, 40 x 40 x 1.25 inches

10- Adam McEwen
*Untitled*, 2012
Graphite mounted on aluminum panel, 40 x 40 x 1.25 inches

11- David Rhodes
*Untitled*, 2010
Latex and enamel on foamboard, 96 x 48 inches

12- Stephen Prina
*Exquisite Corpse: The Complete Paintings of Manet, 215 of 556*
*Bal Masqué à l’ Opéra II (Masked Ball at the Opera), 1873, Halfdan Mustad Collection, Oslo, 2009*
Left: Ink wash on rag barrier paper, framed, 17.5 x 14.31 inches; right: Offset lithography on paper, framed, 29.68 x 36.43 inches

Façade- N. Dash
*Healer (874)*, 2012
Digital print on vinyl, 154 x 154 inches

Prices available upon request. As a service to participating artists and cooperating galleries, White Flag Projects is pleased to help facilitate sales of available artworks. White Flag Projects is strictly non-commercial and accepts no commission.
Ghosts Before Breakfast collects small gestures. Its observations might stutter, repeat, or double back, mistaking one for two, two for one, something for nothing. It is as interested in residues of things that aren’t here as it is in the things that are.

The objects tend to confuse their own negativity; their means and materials applied so directly as to become disorienting. Clarity verges on transparency; eventually one sees through each artwork into a discrete, imperfect vacancy.

What was concrete is bottomless.
Piero Manzoni

*Base of the World*, 1961

Iron, bronze, 32 1/3 x 39 1/3 x 39 1/3 inches
“I began to feel hatred for birds which flew back and forth across my blue sky, cloudless sky, because they tried to bore holes in my greatest and most beautiful work.”

Yves Klein
James Lee Byars

*The Ghost of James Lee Byars*, 1969

Darkened room, dimensions variable
Larry Bell

*Cube #17 (Amber/Green)*, 2005

Colored glass and Inconel

20 x 20 x 20 inches
Allan McCollum

_The Dog from Pompeii, 1991_

Polymer-modified Hydrocal, 20 x 21 x 21 inches each
Andy Warhol
*Shadows*, 1978-79
Acrylic and silkscreen ink on canvas
102 paintings, 76 x 52 inches each
Bruce Nauman

*Model for Trench and Four Buried Passages*, 1977

Plaster, fiberglass, wire, 192 x 360 x 360 inches
Robert Rauschenberg with *White Painting (Seven Panel)*, 1951
Oil on canvas, 72 x 125 x 1 1/2 inches
Ad Reinhardt with “black” paintings, 1966
Oil on canvas, various dimensions
Michael Heizer

North, 1967

Excavated earth, steel lining, 90 x 78 x 78 inches
Francis Bacon
Destroyed portraits, dates unknown
Oil on canvas, 14 x 12 inches each
A Life On The Ocean Wave

Allegro

1. A life on the ocean wave, A lone in the rolling deep,
   Where the scattered waters dance, well to the wave.
   And the winds their revels keep, like an ebb and ebb.
   Like an ocean bird set free; like an ocean bird set free.

2. Once more on the deck I stand, of my own sweet-gliding craft.
   Set sail, on this ocean wave.
   The gulls follow far ahead, We shall see the sparkling gulls.

3. Once more on the deck I stand, of my own sweet-gliding craft.
   Set sail, on this ocean wave.
   The gulls follow far ahead, We shall see the sparkling gulls.

4. A life on the ocean wave, A lone in the rolling deep,
   Where the scattered waters dance, well to the wave.
   And the winds their revels keep, like an ebb and ebb.
   Like an ocean bird set free; like an ocean bird set free.

Bas Jan Ader
In Search of The Miraculous (Songs for the North Atlantic; July 1975)
Art & Project Bulletin 89, Amsterdam
Offset lithography on newsprint, 11 5/8 x 8 1/4 inches
Bae Jun Ader

In Search of The Miraculous, 1975

Attempted crossing of Atlantic Ocean

Vessel recovered 1976, artist presumed lost at sea
Artists

Chris Burden has been the subject of major retrospectives at the Newport Harbor Art Museum, Newport Beach, and the MAK-Austrian Museum of Applied Arts, Vienna. Recent one-person exhibitions of his work have taken place with Gagosian Gallery, Rome; South London Gallery, London; and Zwirner & Wirth, New York. Chris Burden lives and works in Southern California.

N. Dash has been part of numerous group and two-person exhibitions with the Aldrich Contemporary Art Museum, Ridgefield; Brand New Gallery, Milan; Tanya Bonakdar, New York; Nicole Klagsbrun, New York; James Cohan Gallery, New York; Favorite Goods, Los Angeles; and Thomas Soloman Gallery, Los Angeles. Her most significant one-person exhibition to date was recently held with Untitled, New York. N. Dash received her MFA from Columbia University. She divides her time between New York and New Mexico.

Scott Lyall’s recent solo and two-person exhibitions have taken place with Miguel Abreu Gallery, New York; The Power Plant, Toronto, Canada; SculptureCenter, Long Island City; Ballroom Marfa, Marfa; and Greene Naftali, New York. His work has appeared in group exhibitions including Performa, PS 122, New York; The Montreal Biennial, Montreal, Canada; SITE, Santa Fe, NM; KunstWerke, Berlin; PS 1 Contemporary, Long Island City, NY; and Institute of Contemporary Arts, London. Scott Lyall received his MFA from the California Institute of the Arts. He lives and works in Toronto and New York.


Stephen Prina has had solo exhibitions at Friedrich Petzel Gallery, New York; Maureen Paley, London; Capitain Petzel Gallery, Berlin; Contemporary Art Museum, St. Louis; Carpenter Center for the Visual Arts, Harvard University, Cambridge; PMK Gallery, Seoul, Korea; and The Art Institute of Chicago, Chicago. He has been included in group exhibitions with Whitney Museum of American Art, New York; Centre Pompidou, Paris; Lisson Gallery, London; Kunsthalle am Hamburger Platz, Berlin; and Fundación/Collección Jumex, Mexico City. Prina currently teaches in the Visual and Environmental Studies department at Harvard University. He lives and works in Los Angeles and Cambridge.

Davis Rhodes has had solo exhibitions at Team Gallery, New York; Office Baroque, Antwerp; and Casey Kaplan, New York. Rhodes’ work has appeared in group exhibitions with Formalist Sidewalk Poetry Club, Miami; The Kitchen, New York; and Log Gallery, Bergamo, Italy. He received his MFA from Columbia University. Davis Rhodes lives and works in New York City.

Pamela Rosenkranz has mounted one-person exhibitions with Miguel Abreu Gallery, New York; Karma International, Zurich; Centre d’Art Contemporain, Geneva; and Swiss Institute, Venice. Her two-person and group exhibitions include Swiss Institute, New York; Tate Britain, London; Castilo/Correas, Paris; and The Drawing Center, New York. Rosenkranz received her MFA from the Academy of Fine Arts, Bern, Switzerland and participated in the Rijksakademie Independent Residency Program, Amsterdam. Her work will be included in the 2012 Liverpool Biennial. Rosenkranz lives and works in Amsterdam and New York.
Title

Ghosts Before Breakfast takes its title from the English translation of Hans Richter’s 1927-28 film Vormittagsspuk, also translated into English as Ghosts Before Noon. The literal translation of Vormittagsspuk is “To spook before noon,” or “morning spook”.

Cover

Bas Jan Ader’s 13-foot sailboat Ocean Wave following its recovery 150 miles off the coast of Ireland in 1976.

Acknowledgements

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N. Dash is included courtesy the artist and Untitled, New York
Scott Lyall is included courtesy the artist and Miguel Abreu, New York
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Stephen Prina is included courtesy the artist and Friedrich Petzel, New York
Davis Rhodes is included courtesy the artist and Team, New York
Pamela Rosenkranz is included courtesy the artist and Miguel Abreu, New York

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